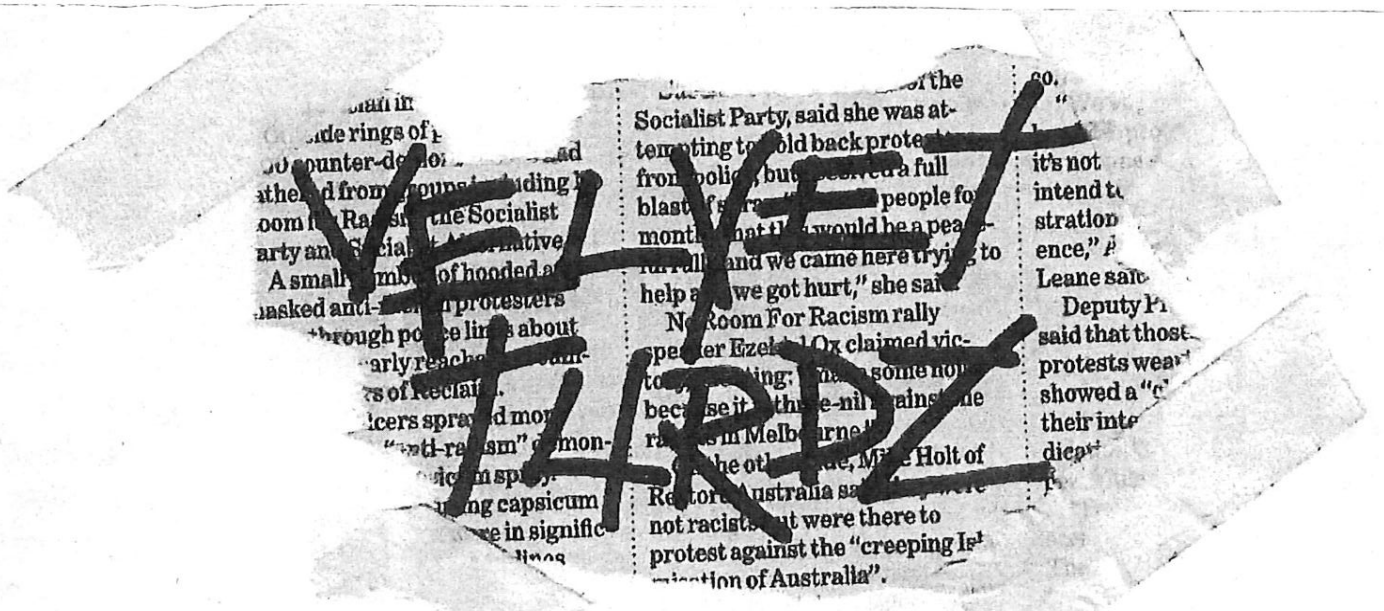
VELVET TURDZ
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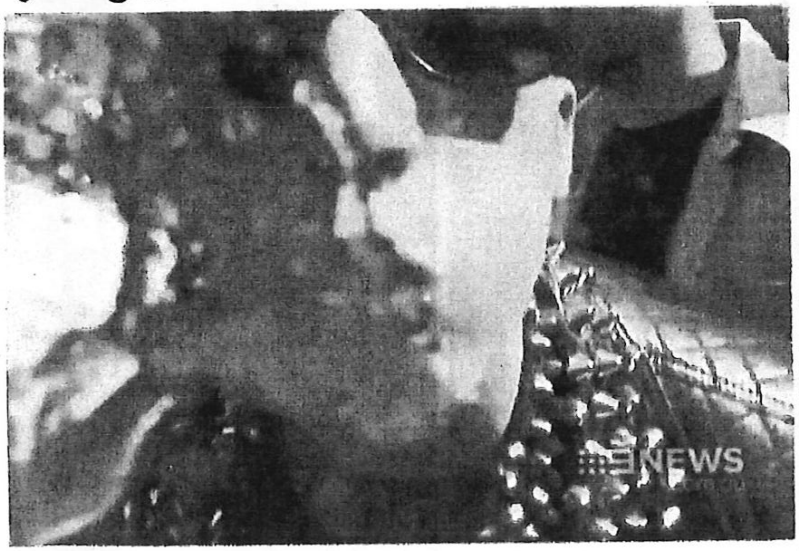
I'm not happy and I'm not sad. I'm somewhere in-between. Upon seeking some professional help after a few years of being pretty self-destructive, I pieced together that I was suppressing my anger for a lot of specific things. Maybe I watch too much Seinfeld and over analyse every single fucking fragment of each and every fucking day. My original idea for a zine was supposed to be brought out towards the end of 2014, but I couldn't determine what I wanted to write about. In the end, I changed my idea and realised I wasn't running on anything close to a schedule. Initially, I thought of interviewing some local and international bands with some fucking shocking questions that seem to slip into a lot of fanzines - "how did your band start?", "what inspired your lyrics?", "what's next for you?" etc. Still think the bands I was hoping to interview could have been cool: Kromosom, The Flex and a few others. I was thinking of calling it quits, but figured I would enjoy finding out about some of the people who are attracted to those bands and the punk scene itself.

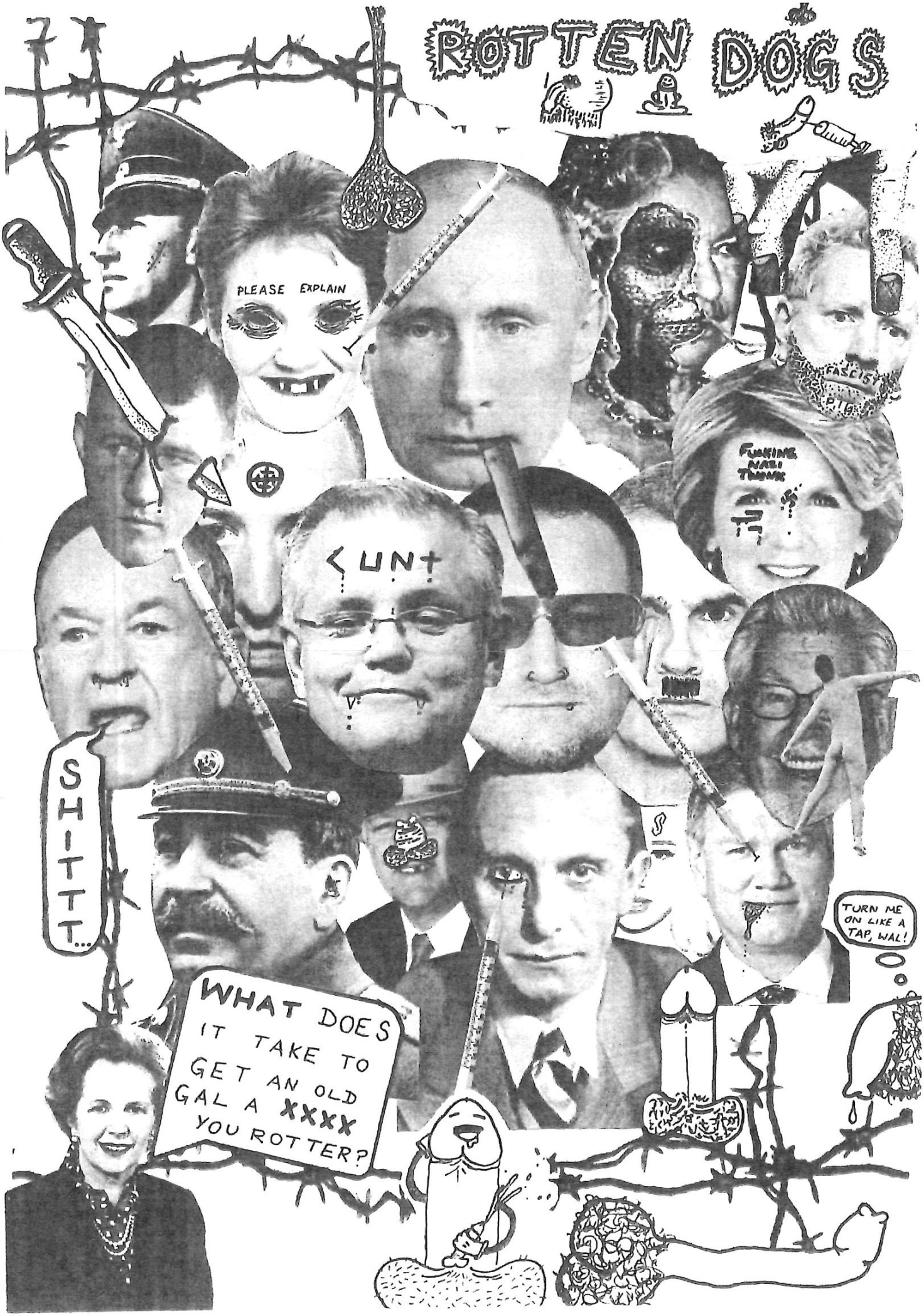
I wanted to start talking to some of the people currently involved or previously involved in Australian hardcore/punk and find out where their interest in the scene started, some of their passions outside of weekly shows and just try to have a better understanding of the webbing of people that make up Australia's grizzly punk community. I asked a lot of people, originally aiming for about six interviews, a lot of those fell through, which was pretty disheartening at first. This being my first zine, I had to keep reminding myself not to take this as people saying, "nah, sounds shit fuck off" and more so, that not everyone is comfortable having their opinion published or likes the idea I am trying to go for. Both fair enough. However, the responses I did receive had a far greater depth and diversity than I was anticipating. I wasn't sure what to expect. However, I tried to mould the framework for these questions around an issue I have become more aware of of late; *for a space that advertises unity without punishing conformity, it sure knows how to make minority groups feel unsafe and rejected.*

Aside from all this guff, 2015 was a reasonably interesting year. After successfully completing my first year of university in 2014, I took the year off to try and get work before hopefully getting the chance to travel towards the end of it. Bit of a hopeless dream to be completely honest. I only received employment towards the tail end of 2015 and I'm currently sitting in my underpants on the kitchen floor in an attempt to cool down. That's just what happens though. The money and having some sort of responsibility is good, however, having to deal with customers is half the problem. Alternatively, I have started making new friends and met a few new people - comes with going to more punk shows. Moving down to Melbourne from Brisbane sort of disrupted that. I thought I had good footing and some solid friends at one point (after about a year of solitude and confinement in student accommodation), but some of those friendships have dwindled and changed. I feel like there is a lot of bullshit dripping out of some people. I often bite my tongue. Ah, well. Some highlights of the year were Hankwood/Crazy Spirit/Dawn of Humans tour, The Rival Mob, talking to people about getting a band going (and starting that in 2016), Queensland winning the State of Origin. Two big disappointments, Broncos lose the NRL grand final and - to join the banter between scenes - when pieces of shit have been getting on their high horse about hardcore or punk/ people being shit mates.

I suppose now would be the time to give an explanation as to my own discovery of punk? When I was younger I always changed who I was to please other people. When I figured out who I wanted to be for myself, it was the first time I felt that I could fit in. The earliest influence of punk I had was when my Dad bought me The Ramones: Greatest Hits for my seventh birthday. It was missing a few bangers; California Sun, Bonzo Goes to Pitsburg, Pet Semetary... but it was still sick. I played it off my xbox every afternoon when I finished school and would read along with the lyric sheet in hand. I loved its simplicity and I loved the aggression. When I was growing up, I fucking hated life. I concealed and suppressed everything that upset me - a habit I still have. For some reason, punk just made sense. I was brought to some local hardcore shows in Brisbane by a mate I went to school with; wore the monthly uniform, claimed edge, bought a Black Flag record, went to a crusty gig once, moved state, broke edge, shaved my head - the classic hardcore narrative.

Personally, I have always found comfort within the punk scene. Even though I am an incredibly anxious person and am too nervous to ever talk to people unless I am introduced to them, I still feel accepted. What drew me here was the music and some concept I had constructed in my head, that so many people here have baggage. Some are displaced or have found this space as a route of escape. A vent. At least that's how I feel, even if it isn't necessarily true... After meeting more and more people, I found out a lot of uncomfortable things about Australia's punk scenes. What I feel is the most upsetting, is that the pleasure and sense of value I have discovered here is in fact the complete opposite for a lot of people. For some reason, in this space that is advertised for all, there are still some people who victimise others for some kind of narcissistic indulgence. Racism, sexism, transphobia, homophobia, or any vilification of another person can't be tolerated any more. There are people in punk who don't make people feel safe and therefore contradict everything this space was created for. Rapists and abusers and being sheltered by their friends because they "know them better" or "it was a mistake". Those are the people that don't belong here and I'm not going to take it any longer.

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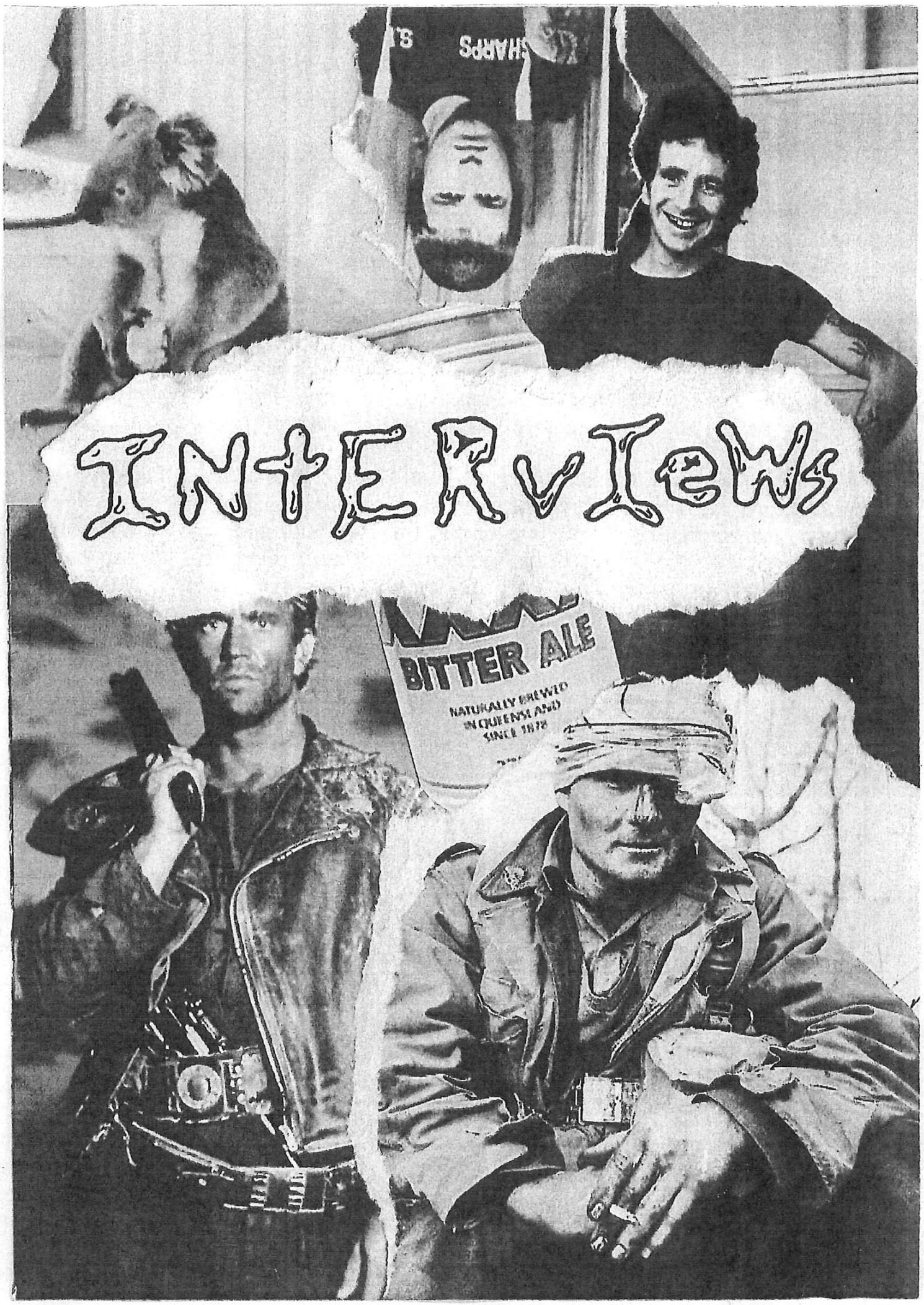
TURN ME ON LIKE A TAP, WAL!


INTERVIEWS
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Jonno Revanchè

Introduce yourself and how you were first exposed to punk?

I'm Jonno, I'm a photographer/writer/zine-maker/music obsessed 23 year old from Adelaide. I started listening to punk in my early teens (AFI, Rancid, Distillers) along with a slew of emo bands, and when my parents let me off the leash so to speak I started attending shows. Bratty, right? It actually took me a few years to start making solid friendships as a part of any scene. I don't think I'm invested in punk now but I'm part of almost every music scene in a way. I was only really there for the music and wasn't very interested in superficial stuff.

You were once heavily involved in Adelaide's punk scene, but not as much now. Is there any particular reason why it became less appealing?

There's a lot of politics. Especially in Adelaide there seems to be a big dynamic that mainly privileges men...lgbtq/race issues are pretty much always shut down in conversation or addressed with venom or "there's nothing we can do about it." A lot of the people who do get heard, who aren't straight men, end up pandering or defending the framework...not very inspiring. I don't even know if I consider myself part of punk and hardcore, but I try to be around people who support me and make me feel good. I don't really find that in these punk scenes.

Photo: Britt McCamey

It's mainly just passive aggressive stuff, people making jokes about me, hearing that people are talking behind my back. These patterns of exclusion weather you down over time, but you have to understand it's a purposeful thing. You're constantly made to feel like your emotions aren't important and that you don't deserve to be there. There are certainly ways that people can hurt you that are indirect or subtle...that's what I've learned over time. I've been called names and pushed (out of the context of hardcore dancing) and laughed at when I'm at a show. There's so many abuse apologists in Adelaide because male solidarity is apparently more important than the torture and violence against non-men/women. When homophobic/transphobic things are getting said no one is really willing to counter that, even if they're trying to look like a good person by blogging about that stuff on Tumblr. There's so little self-awareness.

What would you change about Australia's local punk scenes?

I can't speak for the whole of Australia, but I would say to look to where punk started and the messages that were being spread and be sincere about it. Punk these days is just an echo chamber for male ego and aggression. I literally think Kanye and Janelle Monae are more punk than any band I've seen. I love GLOSS. I love Allison Gallagher. I love Romi and Tanned Christ and KT Spit and Manhunt. These are acts who I truly consider to be "punk." I'm inspired by older bands like The Germs, Minor Threat, Fear, The Go-gos, Tiger-lily (zine maker from berkerly in the 90s)...There were problematic elements to that time, but there was also a big focus on liberating women/lgbtq people outside of the main movements run by those people. I think I would encourage everyone to "put their money where their mouth is" and actually live the punk politics as opposed to trying to look/sound like they do. Living in a warehouse doesn't mean shit. You can still be privileged.

If these changes were implemented, do you think you would feel comfortable enough to, once again, be a part of the punk scene?

I just want to say that, although I'm saying these things, punk had some very positive aspects for me. It encouraged a sense of community and was a good support system at other times. But I had to behave a certain way to access that. It also strengthened my ideologies, like sxe and veganism, healthy practices that continue to serve me to this day. Most of my closest friends I met through going to shows.

I have read that you identify as non-binary, do you feel as though this is accepted or ignored in the music scene?

It's largely ignored. There are inspiring Trans people in punk, but I've noticed they're always on the fringes, doing shit and making change because they want it, not just because they want to be worshipped and treated like a c grade celebrity. I identify mostly with those people. They always go undervalued in favour of bros...Who are really no different to the ones you may have encountered in high school but wanted a more alternative platform, so they could feel good about themselves...hmmm.

I have been to Adelaide for a short time and have unfortunately heard some pretty horrible things about it. Do you think the local punk scene there is more toxic towards some minority groups than that of other states you have had experience in?

I think it is. If you're a "minority" you have to deal with a lot of shit, and internalise huge amounts of stuff without realising it. It just isn't worth it. It's mainly because all the scenes are sort of interconnected in some way, so it's hard to jump ship. I have lots of friends in Canberra, Melbourne and Sydney, and the problems are still present, but it manifests in different ways. I feel like younger punks in these places are doing cool/kind things and care more about systematic racism, homophobia, transphobia, etc.

Will West

Introduce yourself, where you grew up and any bands/distros/projects you are involved in...

My name is Will. I was born in Boston and grew up amongst the suburban sprawl therein. I left the States in 2012 and have been living in Melbourne on and off for a lot of that time. I'm in a hardcore punk band called Scab Eater.

How long have you been attending shows?

The first punk gig I went to would have been in 2003. I think it was Warped Tour, Rancid was such a turning point for me and I'm not even gonna lie about that. I started going to DIY shows a year later, I was 15. It sucked being so underage in the States, there are tons of venues and bars which host shows that are only 21 plus cos of the ridiculous drinking age, I usually had to get people in bands to sneak me in. Growing pains. Anyway, it was all consuming. I started playing guitar but never got very good at it, but I did get very good at getting arrested and other vaguely punk activities.

What sparked your interest?

Punk made so much sense to me. I grew up feeling angry, misanthropic, bullied and vulnerable. Every day I felt at odds with the people and systems around me, I felt that there was no place for me. I was depressed, hated and doubted myself and thought my anger was illogical, that it came simply of being a loser misfit and of a totally broken mind. I can't remember a time when I wasn't getting in serious trouble with teachers, cops, or any other of the endless array of authority figures encountered at any given stage in life. There are seemingly arbitrary hierarchical structures put in place in just about every environment, and I always wanted to know who was who to define where I fit into these structures and I was constantly challenging them in various ways. When I found punk, I found a community of like-minded people. I found that my anger was not self-defeating, it was empowering. Punk helped me find my voice, it helped me channel and politicize everything going on in my head and the way I was living my life. It reinforced to me that I am not the broken constant, it is our fucked up society and the systems that dictate the way we live our lives.

When comparing the Aus. Punk scene and that in the US, what are some significant differences between them? Are there more meatheads involved? Are the turnouts a lot greater overseas? Etc.

The first thing I'd note is that it's hard to even say that the US has any sort of overall scene. Punk scenes in the USA are far more insular, being much more regional or city oriented because of how densely populated the country is. Australia is a country of similar land mass but has about 7% the population of the USA -- about 320 million and 23 million people, respectively. There are almost as many people living in just the metropolitan New York City area

as there are in all of Australia. So yes, the turnouts for shows in the USA are far greater than in Australia, and they are so by a very large margin, but this is an inevitability based more on demographics than it is based on the punk scenes themselves. Just about everything in the US is on a much, much more hectic scale, which is often excellent and often terrible.

Onto the positives, in the USA there are way more active bands making incredible music and touring, there are way more exciting shows, more bands come from overseas, there are more community / DIY / political spaces run by punks, there are more people that are not content to feel unproductive, there are more wild parties, there is less transience amongst people and spaces that the communities depend on, there are more people to surround yourself with on a constant basis. In the USA, it is easy to be spoiled for choice in just about every context.

Conversely, this also means far more bloated and insular subgenres of punk, with less "mixed bill" shows. Police have the tendency to respond more aggressively and shows get shut down far more regularly, with far less sympathy, and far greater consequence in terms of penalty and spaces disappearing. The drug culture among many punk cliques is more depressing and hopeless (and to note; this and most of the other points I'll make here are systemic and more of a reflection of society as a whole and conditions unique to the USA than they are a reflection of the punk scene specifically). I have more friends arrested. There are more intensely violent fights. Landlords are less forgiving, and squatting is much riskier to the point of being pretty much impossible in some cities. The more affluent a city is, the harder it is to dumpster dive. Bands are more likely to be hyped favouring trends over actual talent. There are way more shitheads to deal with, and way less accountability amongst punks. And to ice this with a bit of whinging, the welfare crutch that so many punks suck dry in Australia is totally non-existent in the States.

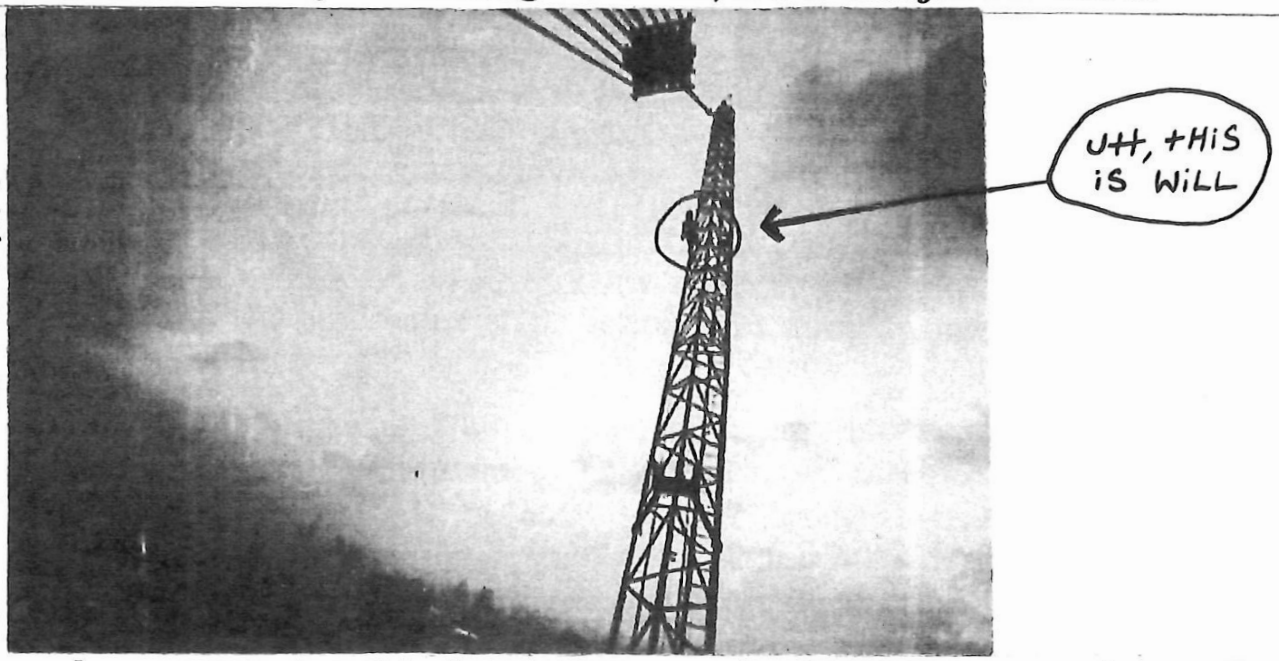
The point about accountability amongst punks is worth elaborating on. Because of how many people are involved in punk in the US, and the impossibility of knowing everyone involved in even your own region, a person who does awful or problematic things and alienates themselves (for example) in the NYC punk scene can very easily pick up and move to Austin or Seattle or Chicago and start anew, possibly never having to answer for whatever shitty behavior pushed them to leave, and continue to repeat it until they have to migrate again. A cyclic behaviour of crusty travel and making enemies practiced by countless hordes of people who identify as punks. This is what it is to be an "OOGLE," and this is probably the worst facet of punk in America. It is something that simply could not exist anywhere else...

So, coming from a place bursting with people, it's interesting to be in a country that has a more or less country wide community, instead of dozens of communities isolated by region. I think this is the most defining difference between subculture in these countries. It's very easy to visit any city here and be met with hospitality from people who you never knew beyond being a friend of a friend or something like this. Most of my friends here know all my friends in Sydney or Brisbane, etc. And as a total aside, I think that the DIY community in Melbourne is doing incredibly well right now. Hot Shots in Footscray is particularly inspiring, an amazing warehouse space that started as a squat for just a few people with lofty goals and has more or less flourished into a semi-legitimate community and activist center that regularly hosts workshops, events, parties and shows. The shows in

reclaimed space like the drains and abandoned warehouses continue to impress me as well. The variety of bands is real good, and the punk shows themselves seem to have more movement in them. I really want to make a list of Melbourne bands that I'm really digging but don't want to seem overly biased, gotta say the Infinite Void and Grotto are probably at the top though.

From my understanding, you really enjoy climbing on top of a lot of really mental things and have experienced some pretty incredible shit. Where the dingo did your interest in all that start?

Trying to find excitement in an environment that has strict regulations on how you are expected to use the space around you. Trespassing is fun, and like punk it is something that started small and built in intensity, I found the thrills insatiable and it snowballed. It started as a teenager, breaking into abandoned buildings all over the place and finding low lying rooftops so me and my friends had places to hang out and drink that were more exciting than parks or alleyways. Then I found adventure in finding more secured buildings that had a greater payoff in their atmospheric feelings of desolation, as well as finding excitement in climbing latticework and scaffolding to get to greater heights and at higher risk. I also started looking under the city, finding colonial sewers and storm drains as well as dodging trains and the third rail in the subway. Every time a new bar was set in terms of risk, it would get pushed forward, and since then I've found myself on top of some of some of the most intense man-made structures on earth. I've sat under the American flag atop the Brooklyn Bridge, I've stood on the bronze eagles of the Chrysler Building in Manhattan, I've scaled the cables of both the highest and the tallest suspension bridges on earth (Sidhue River Bridge in China and Akashi-Kaikyo Bridge in Japan), I've hung off the side of the 632m tall Shanghai Tower... this is not only an exciting obsession, it's a catalyst for travel.



I have been wondering this for a while, but have you had any close calls when climbing?

I've been asked that a lot. I'm sure there have been more than a few close calls, but the one that first sticks out in my mind was on top of the World Fair towers in NYC. If you've seen Men in Black, they're the weird looking structures toward the end that turn out to be a space ship and the mad cockroach alien in the farmer's

skin scales them and tries to take off. Anyway, the top of the tower was at one point a big circular observation deck, but it is now just a round shell of concrete and steel beams. I was walking around on the beams of the flat circular structure that would have at one point held the roof, and tripped near the center, catching myself uncomfortably close to falling into the exposed elevator shaft. My body would have either been impaled on some of the exposed rebar, or have fallen 70m to the bottom. Another close call was in Sydney. I was alone, climbing down a metal pipe off of an overpass to get to an entrance for a train tunnel and the pipe pulled out of the wall. I fell five or six meters straight onto my back on top of some rusty metal box with really sharp edges. I happened to land smack center, if I had been off at all it would have been a cracked skull or spine. I was sore and shook as fuck but still went in the tunnel.

If you could name something you are proud of yourself for what would it be and why?

I've learned real well how to set goals and accomplish them. I guess I'm proud of myself for being hard working and committed, I feel like anything I put my mind to is possible. This is sounding like a job interview, all of a sudden...

You seem to travel a fair bit when you can, what has been your favourite place so far and why?

Probably Vietnam. I spent two months riding around and living off the back of a motorcycle, seeing a huge expanse of the country and reaching some pretty remote and less developed areas. It was bipolar, the time accounts for some of my absolute best memories traveling but also some of my most difficult. Making up the positive side of things would have been unsealed roads, wooden bridges, lots of camping and sleeping outside, wild jungles and mountains and caves, finding war relics, exploring desolate islands, vibrant cities, and the strong yet hospitable culture. I was traveling with my best mate, Alex.

The absolute highlight was something that sounds like a the makings of a nightmare... both of our motorcycles breaking down at the same time on a long stretch of pretty desolate mountain road. Alex's motor seized up entirely, and so we tied some paracord to the back of my bike to tow him like we had done for previous breakdowns. We were a few hours ride to the nearest city, to tow would have taken a full day but we didn't have much of an alternative. The punishing ride was never meant to be, the moment that the slack on the cord tightened and my bike took on the full weight my back wheel shifted, the chain over tightened and wouldn't move. Our tools had been stolen while camping on a river the night before so we had no means to even perform the simple task of readjusting my chain. We were totally stuck. The series of events from here ended up with us getting adopted into a small village for a few days while a local totally rebuilt Alex's engine. An older man had died just before we arrived, and we were invited as guests to the funeral and we drank ourselves stupid with the elders as the ceremonies were performed. They loved my camera and pushed me to document every bit of it, including the mountain burial. Alex helped the men of the village carry the red wooden casket up the side of a mountain through a thick forest, the entire village following in a linear throng threaded through the trees. Some were crying, some making jokes and laughing, and I had to rely on body language and gestures the whole while since nobody spoke English and neither of us spoke Vietnamese. It was entirely surreal..
Another highlight would have been being in Hanoi during Tết (Vietnamese new year), it was a total ghost town cos' everyone leaves to visit family in the villages outside the city limits. The city felt totally different, and it meant lots of more personal interactions with the people who stayed behind. We climbed the Bãi Cháy

Bridge in Hạ Long on the first evening of Tết. To get inside and up involved moving a really heavy and loud steel plate with the bridge security and maintenance nearby. We were in the shadows on a metal catwalk right next to our entrance for fucking ages, waiting for a moment when there weren't people on the ground nearby. All of a sudden the sky turned green and red and it was exploding with fireworks. All the security and crew ran out of their tower to look out over the bay as we slid inside, it was the first of two dozen bridges I'd knock off in Asia.

You recently attended a counter-protest in Melbourne, in retaliation to the newly formed Reclaim Australia group. Can you elaborate on why this was something you felt you should attend and what this cause means to you?

The object of Reclaim Australia was to voice their opposition towards the (supposed) Islamification of the Western world. Their view is that Islam is violent and oppressive and imperial, a grave and immediate threat to their society. To say that the people who attended the Reclaim rally are misguided is euphemistic. They are totally deluded, and allowing them to voice their rhetoric on the streets is far more dangerous than the burqas, mosques and Halal certification that they are protesting against. That said, I think that their views, and their rhetoric, are pretty commonplace, if not the norm, and it is not something that will be defeated in just antifacist protest. Bigotry is institutional and systemic, the people of Reclaim have been indoctrinated by a media and politicians that speak about "terrorism" in a context that has taught people that it can never be talked about without also mentioning Islam. Reclaim Australia is barely the tip of the iceberg. I think it will only get worse from here, and almost paradoxically I think that this counter-protest that I find so necessary only strengthens the resolve of Reclaim (and associated movements) and makes this an "us vs. them" where the message often gets totally muddied and lost for both sides.

Have you witnessed or been the victim of any type of discrimination within any punk scenes? If so, what happened?

I'm a young white heterosexual male, I can't think of any instance in my life where I could label myself victim of discrimination. I think that the heaviest discrimination I've actually witnessed (and not heard about second hand) would have been discrimination of men towards women/queers/trans people in certain cliques back in the States.

Do you think that, overall, punk subcultures embrace diversity or reject it?

I think that most punk subcultures talk a lot about embracing diversity, but still might have a lot to (un)learn. Pretty much everyone within our subcultures was first socialized by a culture where various forms of bigotry are intrinsic. As I said before, things like racism, homophobia and sexism exist as a systemic and structural problem, and although punk exists as an answer to stand against the morals and norms of our culture, many things still run parallel.

Are you a scruncher or a folder?

I'm all about the bidet.

Lena Molnar

Firstly, introduce yourself and some of the first punk music you listened to?

My name is Lena, I'm a 27 year old punk woman who lives in Brisbane. Some of the first punk music I heard was probably The Undertones, Minor Threat and Blondie. I was pretty well influenced by a family friend at a young age (during the 90s) to look into a diverse range of music from the 70s and my taste is still strongly shaped by that.

Outside of music, what else do you find is important to you?

A lot of things, really.. Art, reading, films.. I am a student and I may be one for the good part of my life - even outside of the institutional levels, I feel like I'm getting stupider and have to keep finding out more ways of knowing. I write and have been writing throughout my degree about the impact of controlling spaces on the body. What this means is I read about violence, design, injustice and aesthetics a lot.

Have you ever felt that these passions have been in any way threatened within the punk scene? Or ever felt you need to hide them?

I'm not sure I know exactly what you mean here, Jah. For cases of my own passions, it's often more that I feel I'm between two worlds but I wouldn't deny myself from either... I think when I was younger I definitely felt this way you describe - that I needed to hide some part of myself in punk, for whatever reason, but absolutely punk is a part of me and what I need, in my own way. I enjoy a lot of quiet stuff that is incompatible at times, but also there is no lack of academics or artistic people within punk if I need support... The older I get I know that being visible and myself when I can is what will make me (and others like me perhaps) feel most comfortable.

What are you hoping to do in the future?

No future!! Right now I'm working on a thesis proposal so that's as far as I see things and when I start working on it I'll be pretty tunnel visioned about getting it done.

What things do you never leave home without?

Keys, pen & a book.

What do you think is the worst thing about the current punk and hardcore scenes throughout Australia? What needs to change?

I think the geography needs to change to be honest. A lot of people move to Melbourne, which is a great city with its own communities, but this is potentially for the detriment of other places and people. I think that's geography and economics' fault more than the Punk Scene. But for that, I think that people need to create the kinds of music that they want (rather than following trends, which happens sometimes naturally, and for others, not really), and nurture their local communities. People also need to tour within Australia more if they can to keep themselves excited.

At different times, people tend to segregate themselves and organise shows according to scene politics or whatever and I think thats pretty boring and at times, petty. Obviously there's' sometimes good reason for that kind of stuff. For sure, I've been guilty of this too, so i accept that I know why it's not always possible or the best thing to do... It can create a tone in what makes a good show or fun by some idea or another, and isn't conducive to having the potential for failure or an exciting success come out of nowhere. Creative destruction... In that, I think that sometimes it's more the case that I feel punk is sometimes inadequate at dealing with the issues it creates or magnifies from society. Punk is about taking risks, learning from all of that it rejects and so to with itself as well. Ultimate and small confrontations, quite punk, but I think people in Australia can be culturally opposed to that in general.. It's something that draws me to and keeps me being punk though.

Do you think the Australian punk scene is accepting of new and different people?

For sure. I think that sometimes though, it might not seem like it is and that can be intimidating for a new person. It definitely feels better if you know someone at a show, or if you start returning to the scene and people familiarise themselves with you.. If you want to be there, you should get amongst it.

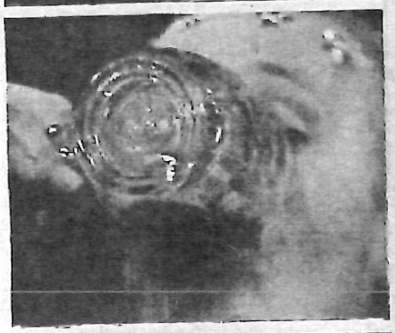
Who are some tasty numbers you have been listening to in 2015?

Vexx - Give and Take 7"

Rule of Thirds - Selftitled LP

Barcelona - Nihilismo en Barcelona LP

Sweet Nothings



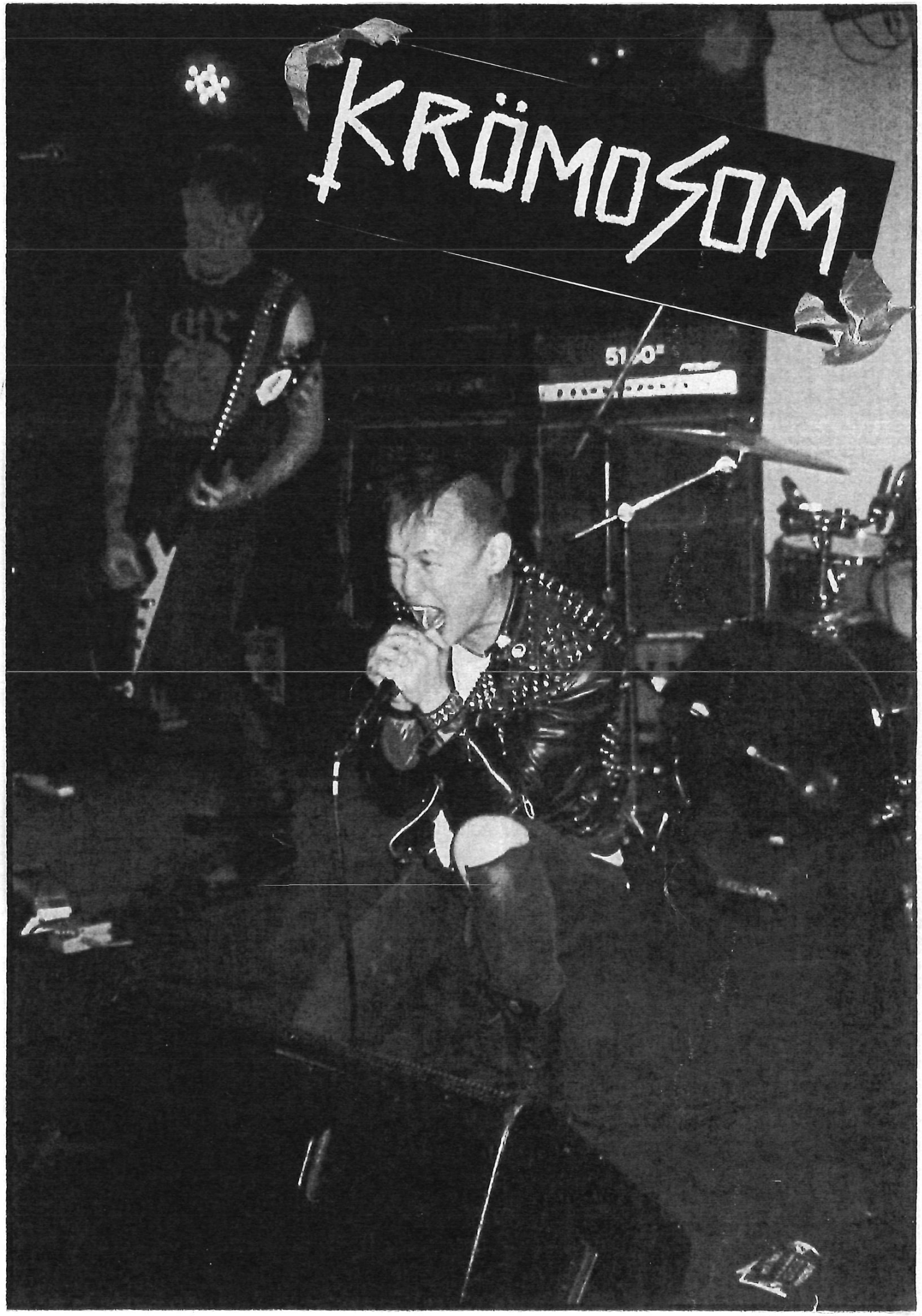
Jan 1st, 2041.

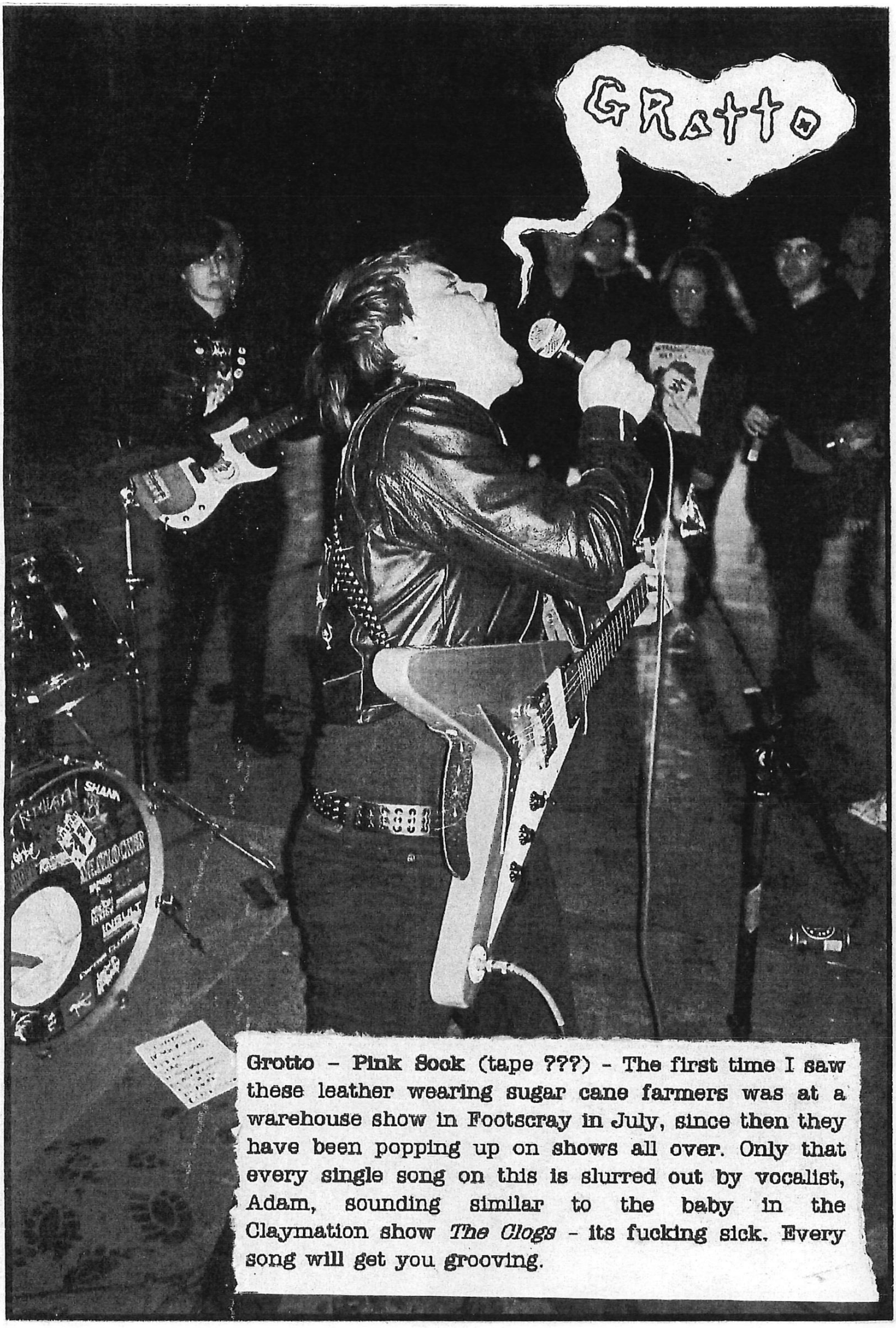
Daddy come home, I want you to see my new cowboy boots. Reggie is teaching me how to play the banjo - I can play some J. Cash, but I got no way of listening to em'. I don't know how to figure it the transfer of fer or notes. Tommy didn't seem to like you chrisemas present. He don't like christmas much since you left. Why on earth did you buy him a bottle of whiskey. You know the crows beat him up. Mama is going mad. Why did you leave daddy. [illegible] need you back here. [illegible] you know [illegible] myself to [illegible] now [illegible] daddy come home

Flip the switch like you love me

DADDY

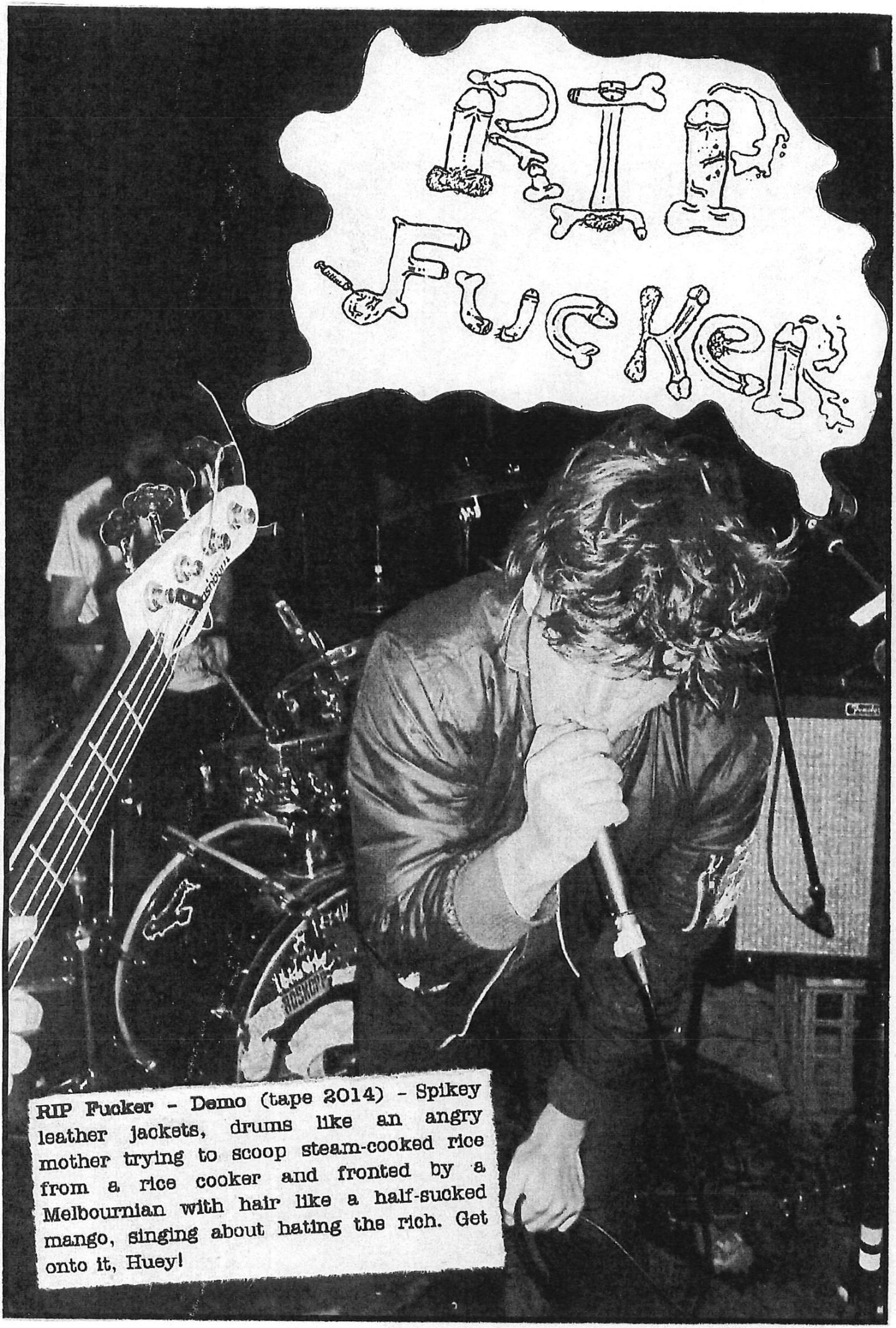
PHOTOS


KRÖMOSOM

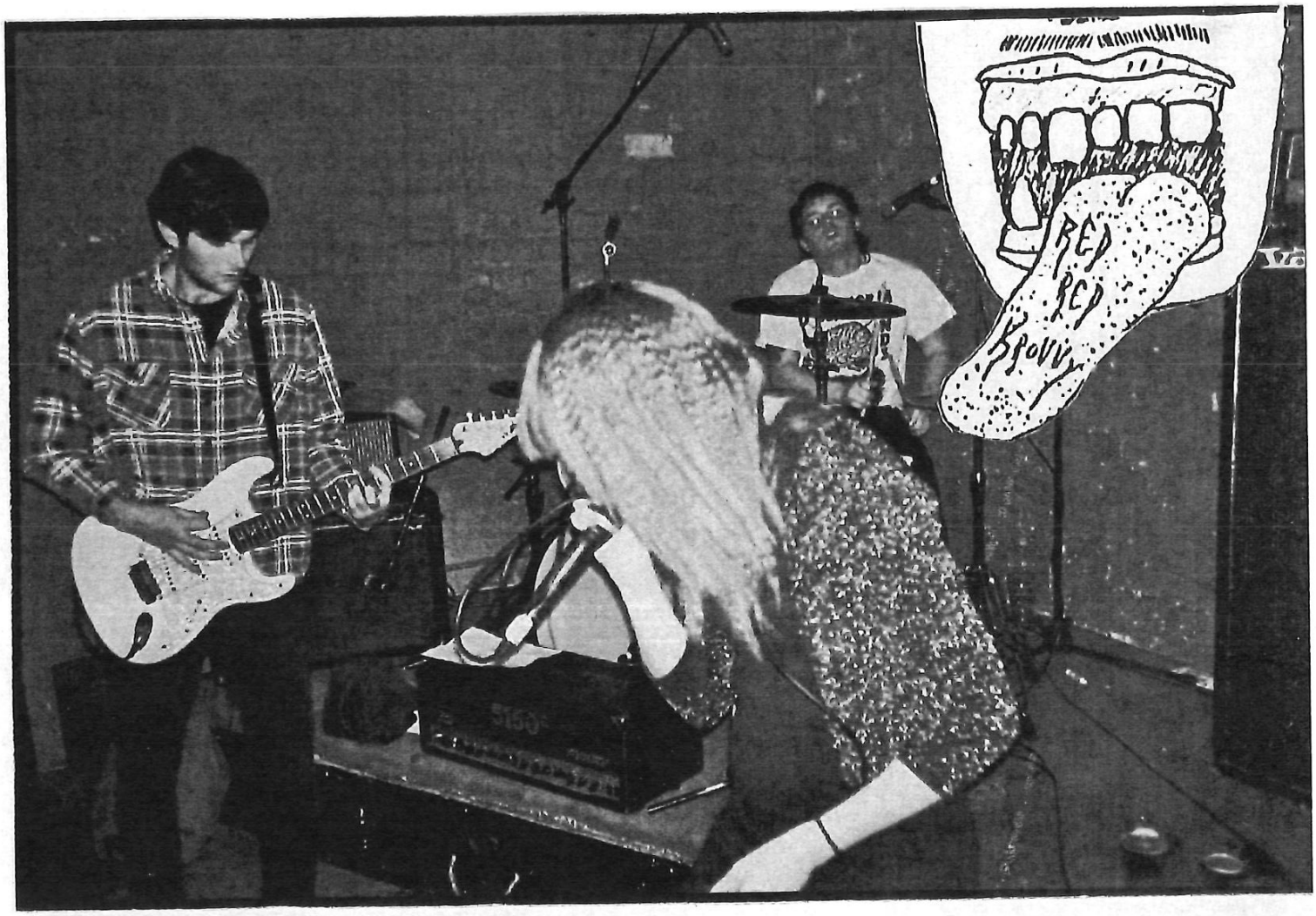


Grotto – Pink Sock (tape ???) – The first time I saw these leather wearing sugar cane farmers was at a warehouse show in Footscray in July, since then they have been popping up on shows all over. Only that every single song on this is slurred out by vocalist, Adam, sounding similar to the baby in the Claymation show *The Clogs* – its fucking sick. Every song will get you grooving.

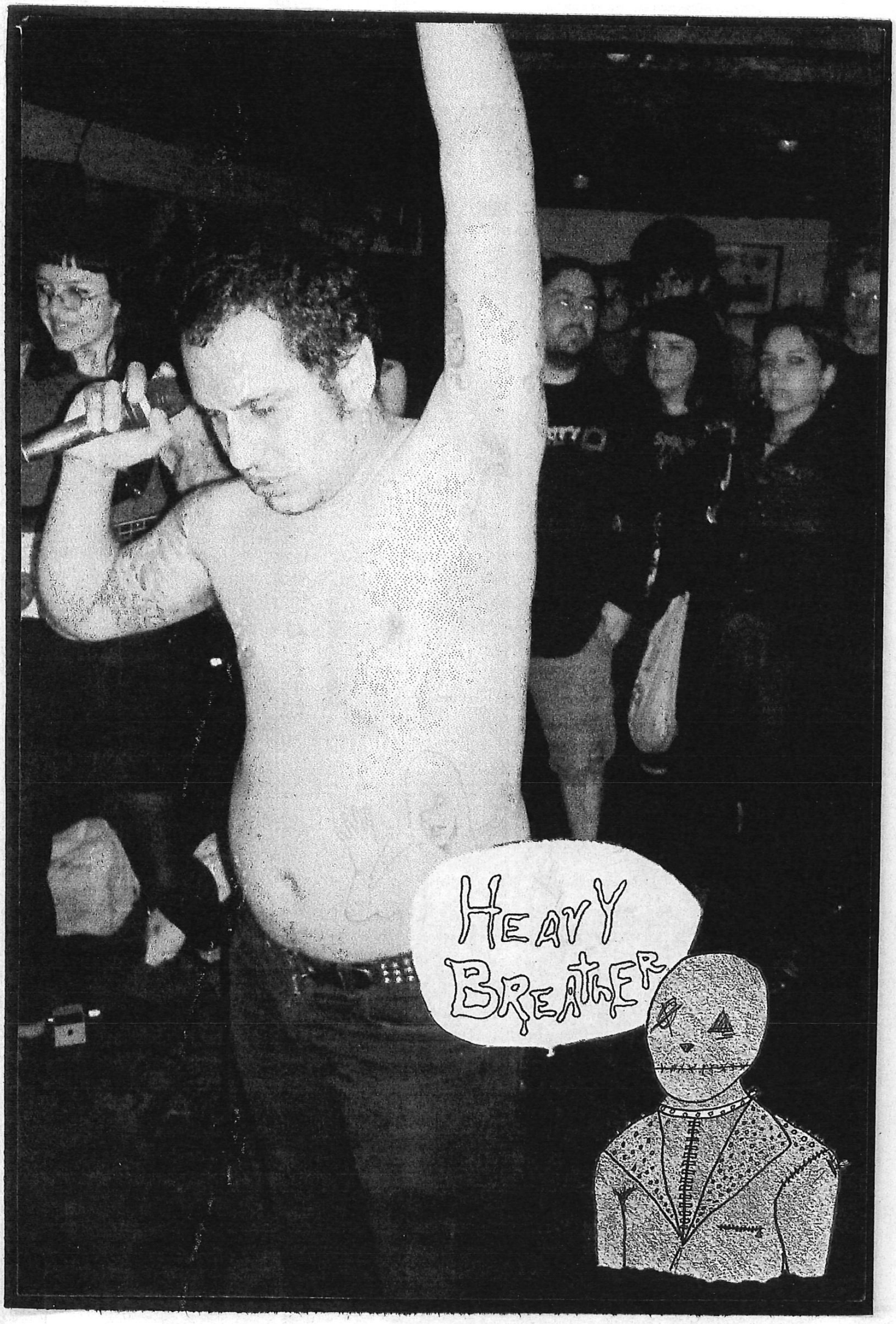
SCAL
Eater

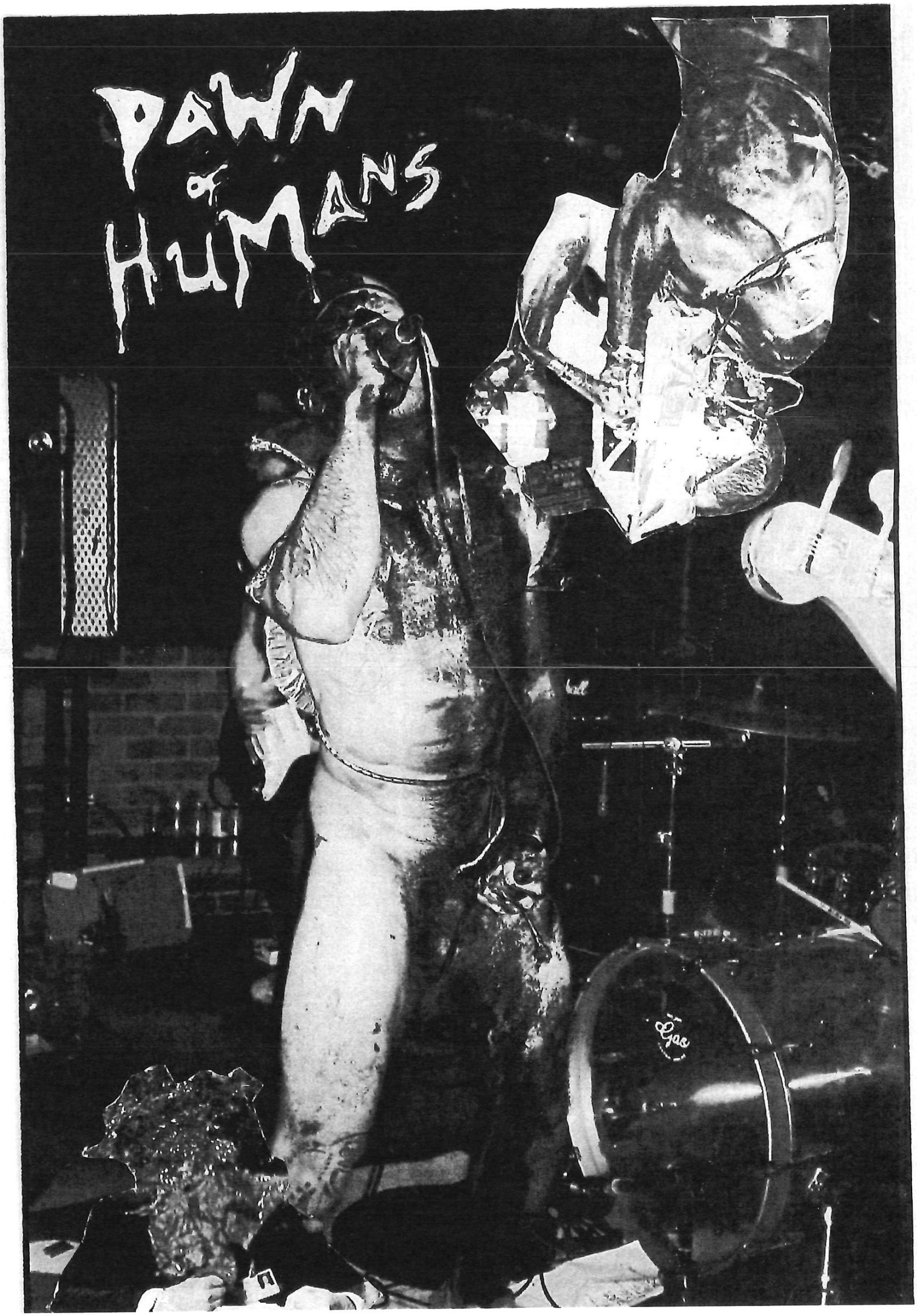


RIP Fucker - Demo (tape 2014) - Spikey leather jackets, drums like an angry mother trying to scoop steam-cooked rice from a rice cooker and fronted by a Melbournian with hair like a half-sucked mango, singing about hating the rich. Get onto it, Huey!



HÄVITTÄJÄT


HEAVY
BREATHER


PAWN OF HUMANS

Kill the Bill

Racism in Australia is flourishing. After reading countless journal articles from various publications since February, the first Reclaim Australia protest in 2015, I am predicting that the situation and endangerment of non-white people within Australia will only get worse.

More recently, as the headlines can be seen across almost all Australian major news stations, Indigenous Australian footballer and Go Foundation advocate, Adam Goodes, has been ridiculed by a number of public figures and members of the general public for performing an Indigenous war dance. Even more attention has been brought to the topic of internalised racism throughout Australia due to the aggression exhibited at more recent Reclaim Australia anti-protest rallies. My question is, however, can you blame us? Of course people are going to be reckless and forceful if necessary over such a tender issue. Further prodded into spotlight by Abbott's decision to loosen the grip on *Freedom of Speech*, just enough for a bunch of meat head, toothless crones to use it as a shield and a weapon. If a group of people keep persisting to be the looming shadow over any 'minority' groups, expect to be faced by people who will not put up with it.

I have never been the victim of racism myself (being a white male it's incredibly hard) and I am often asked why I am affected by it... To be completely honest, that I figured it was pretty self-explanatory. Why should only non-white people be offended by racism? It's fucking disgusting. The point of writing this isn't to stick a flag in the ground and say "yeah, this is me", I am trying to tell people to be active in this issue. Don't recognise it as an immovable object. It is an issue that needs to be stamped out. I still can't comprehend how a person, of any race, can be filled with such hate for a group of peoples for the culture or ethnic background they have or were brought into.

If the ideology of Anti-Islam groups such as the UPF and Reclaim Australia is based around the "preservation of Australia's identity", I piece together that they don't mind looking like a bunch of racist pigs in UFC t-shirts and boardies.

Fight against racism because it is the right thing to do.

Recommendations

Shove a few releases followed by absolute drivel up your John Hopoate.

Here are a few recent/not exactly too recent nuggets of gnocchi, fans of the noisy hardcore punk might enjoy. Not from anywhere in particular, just little goody gummy-drops that have been tickling my gooch hair lately. Please keep in mind that although they are recommendations, they make absolutely no sense and you may feel less inclined to have a listen after this wad of tripe.

From down under:

Coffin Birth - Necrotic Liquefaction (10" 2014) - Brisbane long hairs are bringing you song titles that you can't pronounce in a very agro one-sided record, sounding like post-apocalyptic farts with the charm of mullets whistling in a warm Queensland breeze.

Sick People - In My Nightmare (7" 2014) - Once again, the greatest city on earth delivers a finger licking release. Angry Anderson would tickle his knob with a felt-tipped pen in public to get Chris Brownbill to show him how to pluck a bass like that. Fuck me. I am anticipating a full length from these fellas, to see if anything rivals their 2013 EP, Fake's Rule. Go the Brisbane Broncos.

PeoPLe

Problem - Examinations (tape/7" 2015) - Staggering out of the corporate utopia that is the coal mines of Perth, their first tape left my brown agape and this bit of crumpet has reinforced how fucking sick these drongos are. The songs are presented as though you are given an insight into the inhumane treatment of mentally unstable patients in a psychiatric institution in the 1920s - something like Shutter Island has depicted. Chocka with self-deprecation, hostility and is overall, more exciting than Australia Zoo.

No Class - s/t (2015) - New lot out of Melbourne and New Zealand who are bringing back the *Blood, Sweat and Beers* style Oi that Australia has been missing recently (aside from perhaps Bloody Hammer and Mouthguard). This cheeky little number would strum Angry Anderson to ecstasy and hopefully to the bloater's fucking death. Watch these jockeys lasso themselves around the bellend of a charging policeman - No Class takeover.

Last Chaos - Kill Dick Control (7" 2012) - Hardcore/punk that veers into that from Japan and Finland, yeah Brisbane is pretty Harvey Norman if you ask me. Their split with Vaaralinen brought you *Horrors* - probably the best song I have ever heard. The last time I saw these blokes, Declan slipped over in my Sour Patch Kids and Carlton Draught vomit and still managed to bang out their set. You can quote me; Last Chaos is the best band to have come out of Australia since The Saints/ACDC. REST IN POWER.

From wherever else:

Lumpy & the Dumpers - Collection (12" 2014) - Bringing together two EPs and two cassettes into a mixed sausage of psycho shit from 2012 til now. All of their releases include nightmarish doodles and drawings from their vocalist, Lumpy and the occasional bit of Bleeding Gums Murphy on the saxophone when singing about furry critters in urinals. I have been listening to these muppets from Illinois constantly since their live video at New York's Alright 2014 - give it a whirl if you haven't.

Nuke Cult - Join or Don't Demo (tape 2013) - Vulgar swamp sounds from Kansas City, Missouri. That is all.

GLOSS - Demo (7" 2015) I am so happy to have a hard copy of this belter (Thanks Tessa - *Lost in Fog* distro), because it has set the first brick in a new era of punk. Six entirely groovy and stompy songs, discussing crucial fucking ideas, this release is jammed full of importance. There's no point me explaining it, because I simply can't. Just listen. This is raw, honest, angry and incredible. My favourite band outside of Australia at the moment.

The Flex - Don't Bother with the Outside World (7" 2015) - Big strong British men, not shoving pingers up their cornrings, but banging out some groovy straight edge hardcore without jock tenderness. I have been saying it since hearing their demo in 2012, these silverback gorillas are going to take over the fucking world. Makybe Diva was alright, but the Leeds hardmen will send a willy bonkers.

Gag - Locker Room (7" 2014) - Enough reverb to give you a hernia. Gross, snotty and wild, delivered in a psycho, George "The Animal" Steele fashion. Paint yourself white to deflect radiation coming off this two-track EP.

Institute - Giddy Boys (7" 2014) - I feel like Alex of the Perth zine, *Jerk Store*, covered these guys really well in No Exposure #1. This post-punk release is catchier than that kid playing the banjo in Deliverance. The vocalist, Moses, slurs out a bunch of guff that sounds like reading an Andy Griffiths' book underwater. An absolute corker nonetheless - would recommend for fans of post-Still Joy Division, The Partisans and Peter & the Test Tube Babies.

Eagulls - s/t (12" 2014) - In my opinion, this was best release of last year, coming at you from Leeds, England, alongside some of the best hardcore bands at the moment. Thankfully, this is a complete break from that garb. Very much in their own world, this lot have rocketed from their first record in 2011 - even having an appearance on fucking David Letterman's *The Night Show*. The best comparison I can make is with The Stone Roses, another incredibly important British band.

Blotter - Under Armour '77 (7" 2014) - Unfortunately, I haven't heard too much of these Desmonds. I'm not entirely sure if that's because they have only released two approximately 5 minute long releases since 2012 or if they have a whole heap of subliminal bollocks floating around. I fucking tell ya though, with a song titled *'Life Among Sausages'*, you can't go wrong. Joining the rest of some of that dribbly psycho-punk guff leaking out of Austin, Texas, this juicy nugget is packed with tireless, frantic drumming, nail biting riffs and vocals that sound like Shane Bourne announcing another season of *Thank God You're Here* to a cockatoo.

<u>Some other bands to look out for:</u> Hank Wood and the Hammerheads, Dawn of Humans, BLONDIE (as always), The Spits (specifically Kill the Kool), Red Red Krovvy, Hurricane Death, The Coneheads, Gold Class, Unpeople, Leather Daddy, Modern English (After the Snow album), Shirtlifters, HEAVY [fucking] BREATHER, Bin Kicker, The Coneheads, Fried Eggs, Q, Kommunion, Firewalker Vexx.

Here's an idea...

Stop blaming victims. Stop defending rapists and abusers. Protect young girls from older creeps. Stop hurting people. Kick rapists and abusers out of our fucking scene. No more.

Printing this sucked so if you want to see the photos in better quality visit velvetturdz.tumblr.com. Photos of the Australian punk scene shot on both digital and 35mm.

No more.
No more.
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Write to: bogroll.zine@gmail.com